The San Francisco Symphony Orchestra

HENRY HADLEY
CONDUCTOR

THIRD SEASON
1913-1914

Sixth Symphony Concert

FRIDAY AFTERNOON
JANUARY 9, 1914
AT 3 O'CLOCK

Cort Theatre, San Francisco, Cal.

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The San Francisco Symphony Orchestra

SIXTH SYMPHONY CONCERT

Friday Afternoon, January 9, 1914, at 3 o'clock

Soloist—KATHLEEN PARLOW, Violinist

PROGRAM

Franck.....Symphony, D Minor
1822-1890

(Repeated by Request)

Lento—Allegro non troppo
Allegretto
Allegro non troppo

Saint-Saens.....Concerto in B minor for Violin and Orchestra, No. 3, Op. 61
1835

I. Allegro non troppo
II. Andantino quasi allegretto
III. Molto moderato e maestoso: Allegro non troppo

MISS PARLOW

(Intermission)

Hadley.....Rhapsody, "The Culprit Fay"
1874

Violin Solos

(a) Tschaikowsky.....Serenade, "Melancholique"
1840-1893

(With Orchestral Accompaniment)

(b) Wienawski .....Carneval, "Russe"
1835-1880

(With Piano Accompaniment)

MISS PARLOW

MR. CHARLTON KEITH, Accompanist. Baldwin Piano Used

HENRY HADLEY, Conductor

SPECIAL NOTICE

The Concerts begin at 3 o'clock. Late arrivals will not be seated during the numbers. Those who wish to leave before the Concert is over are requested to do so before the last number begins, in order to avoid inevitable annoyance that comes to those who wish to enjoy the last number. Women patrons are requested to refrain from putting on hats and wraps until the end of Concert.

The San Francisco Symphony Orchestra

SOLOIST:

Fri. Aft'n Jan. 23

AT 3 O'CLOCK SHARP

Miss CORINNE

FRADA

(PIANIST)

PROGRAM

Dvorak.....Overture, "In der Natur," Opus 91

Mendelssohn.....Concerto for Pianoforte No. 1, G Minor, Opus 25
Molto allegro con fuoco
Andante
Presto—Molto allegro e vivace

MISS FRADA

(Intermission)

Chadwick .....Symphonic Sketches
I. Jubilee. (Allegro molto vivace)
II. Noel. (Andante con tenerezza)
III. "Hobgoblin." (Scherzo Capriccioso. Allegro vivace)
IV. "A Vagrom Ballad." (Moderato, Alla Barla)

Debussy.....(Three Orchestral Sketches), "The Sea"
I. From Dawn to Noon at Sea
II. Gambols of the Waves
III. Dialogue between the Wind and the Sea

Tickets ready Monday, January 19 at box offices of Sherman, Clay & Co., Kohler & Chase, and the Cort Theatre.

Prices—$2.00, $1.50, $1.00 and 75c. Box and Loge Seats $3.00.

PROGRAM NOTES :: By Caryl B. Storrs

Symphony in D Minor — Cesar Auguste Franck (1822-1890)

CESAR FRANCK, the eminent Belgian composer and organist, often spoken of as the "saint of French music," was born in Liege, but is placed among the composers of France, where he lived and worked so long. To understand his music something must be known of his life, character and aims. He was an indefatigable worker, composing early in the morning, often before daylight, filling his days with a wearisome round of routine teaching, and spending his evenings in happy association with the devoted disciples he gathered around him. They called him "Pater Seraphicus" and "Pere Franck" and all adored him. His music was misunderstood and unappreciated by the public of his day, but he met disparagement with gentleness and tranquility, and found comfort in the love and appreciation of the few. He was fervently religious and emotional, and the mysticism of his nature and his music has often caused a comparison between him and his countryman, Maurice Maeterlinck. His most eminent pupil and disciple, Vincent d'Indy, wrote of him: "The foundation of his character was gentleness: calm and serene goodness. He had high ideals and lived up to them. He never sought honors or distinctions, but worked hard and long to give of the best that was in him."

Robert Schumann once said that a painter who wished to portray the Almighty would best achieve his purpose by depicting cherubs on the very edge of his canvas, with their eyes turned from the center. The "painter" of the D minor symphony has beheld a vision, and having beheld it in its radiance and power, makes no attempt to affirm what he has beheld—but only suggests.

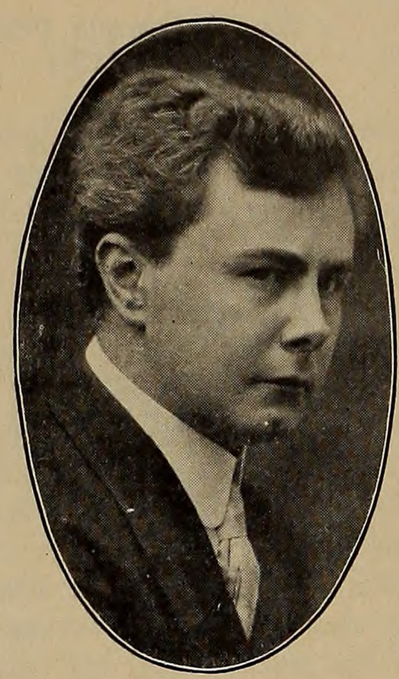
Cesar Franck was for upward of thirty years organist at the Church of Saint Clothilde in Paris, in which humble position he was scarcely known to more than his immediate friends and pupils during his lifetime. Nevertheless he carried in his soul gleams of beatific visions, and having tasted of the sorrow and afflictions of complaining men, he wrought in his best works (his sonatas, chamber music, his choral work "The Beatitudes," and especially in this symphony) tonal pictures in which his emotional imagination sounded the depths of musical expression: and while it is true that the bitter neglect of his contemporaries finds, in his works, a voicing of constant strife of moods—grief, joy, hope, questioning fate—yet is his symphony wrapt in a sweet, mystic atmosphere that ever and anon emerges clearly in a triumphant and sure assertion of belief.

FIRST MOVEMENT

The first movement begins with a slow introduction which, at its very outset, carries the hearer at once into the mysticism that forms the salient feature of the work.

The San Francisco Symphony Orchestra

SOLOIST:



Fri. Aft'n Feb. 6

AT 3 O'CLOCK SHARP

Mr. JOSEF

HOFMANN

(PIANIST)

PROGRAM

Beethoven.....Symphony No. 6, "Pastoral," F Major, Opus 68
Allegro ma non troppo (Awakening of Joyful Feelings on Arrival in the Country)
Andante molto moto (By the Brook)
Allegro (Village Festival)
Allegro (The Storm)
Allegretto (Shepherd's Song; Thanksgiving After the Storm)

(Intermission)

Rubinstein.....Concerto for Pianforte No. 4, D Minor, Opus 70
I. Moderato
II. Moderato assai
III. Allegro assai

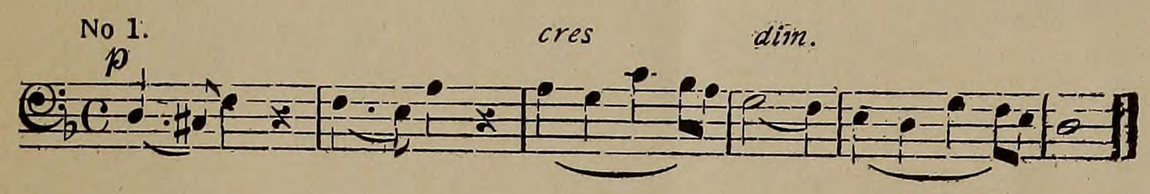
MR. HOFMANN

Strauss....."Till Eulenspiegel's Merry Pranks." Rondo, Opus 28

Tickets ready Monday, February 2 at box offices of Sherman, Clay & Co., Kohler & Chase, and the Cort Theatre.

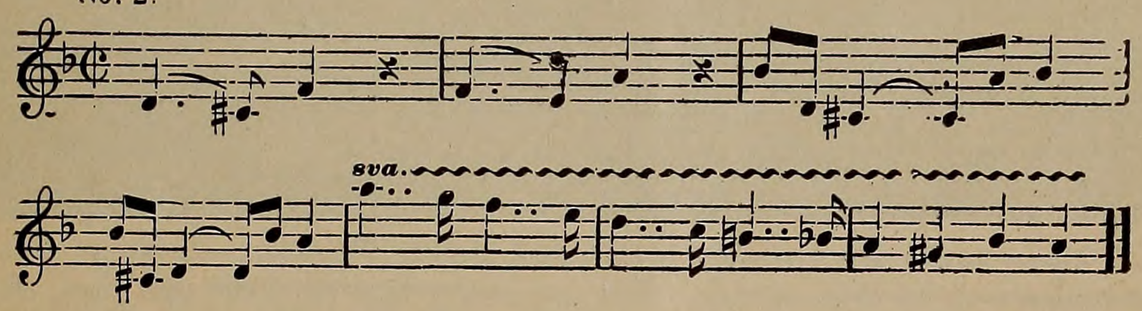
Prices—$2.00, $1.50, $1.00 and 75c. Box and Loge Seats $3.00.

No 1.



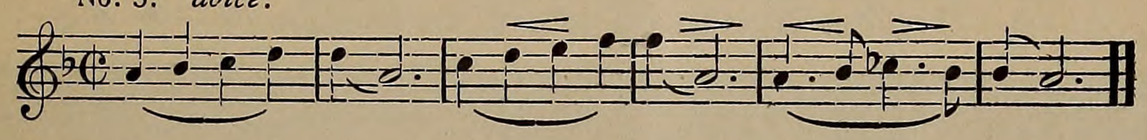
The questioning motive given out by the violoncellos and double basses foreshadows the main theme of the work. It is developed through some measures in which the elegiac droop of the melody, as well as its strange, dissolving harmonies, strive vainly to establish a mood. After a sudden *crescendo* the first subject of the symphony breaks out in this *allegro:*

No. 2.



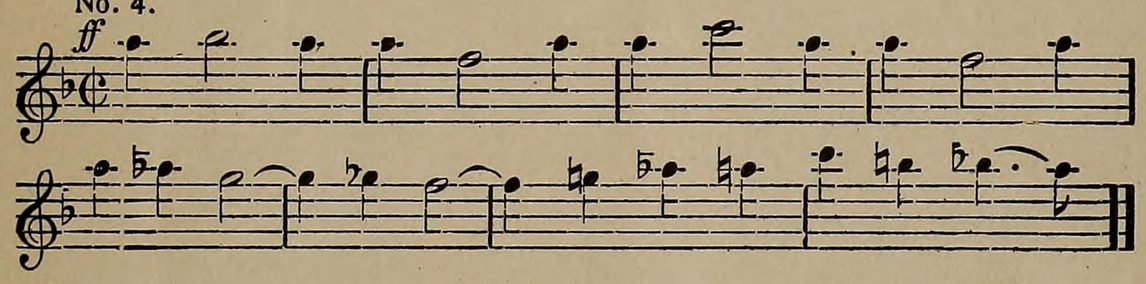
Both themes (Nos. 1 and 2) are presently repeated a third higher and the music soon calms down to this suave, subsidiary theme:

No. 3. *dolce.*

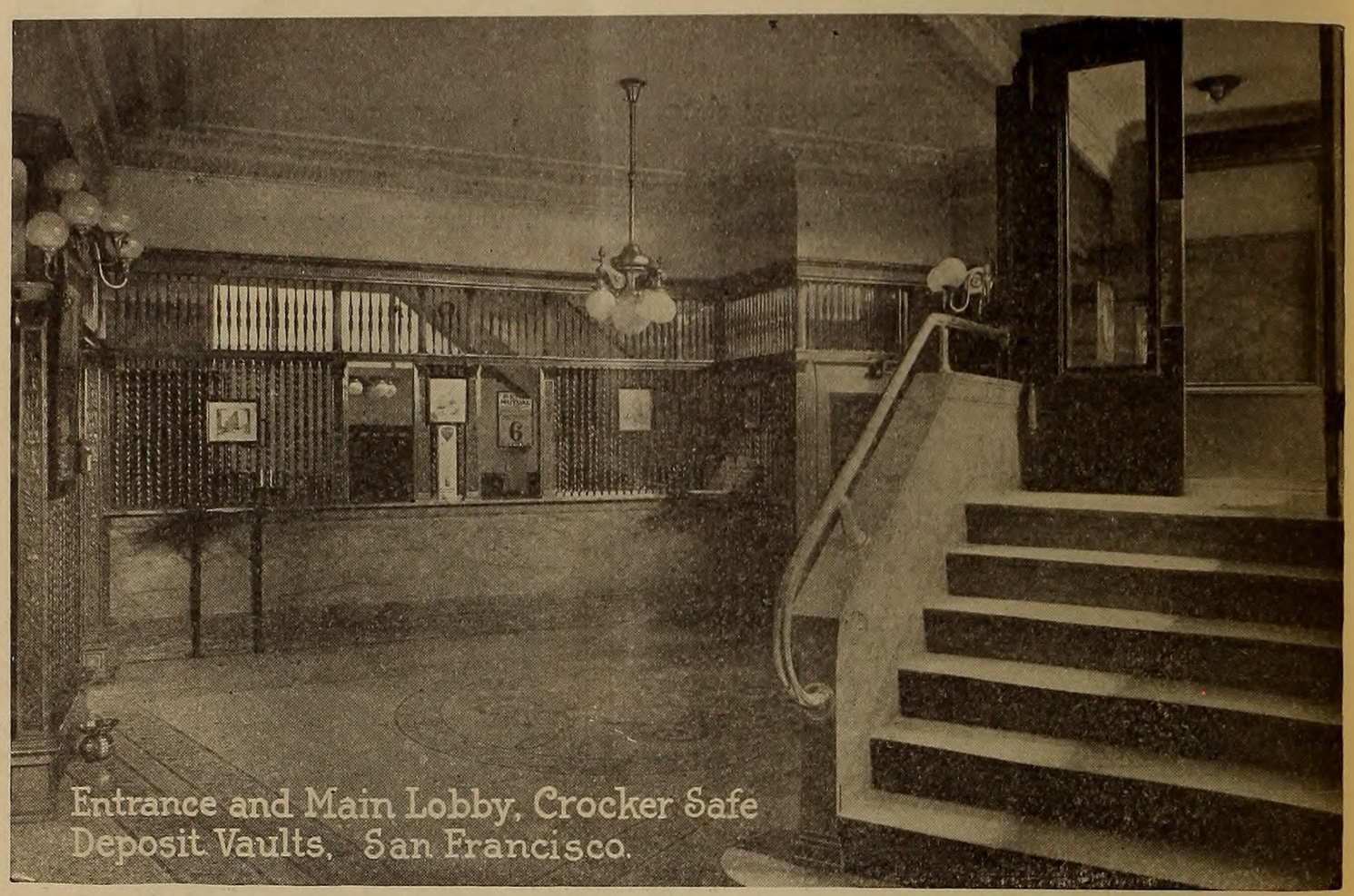


Guy de Ropartz, a friend and pupil of the composer, has termed this the "Hope" motive (note the mystical effect of the melody moving in harmonic semi-tones in bar 5). This melting mood soon vanishes, however, and there is developed quickly a great *crescendo* and in a triumphant burst *fortissimo* the orchestra announces the mighty "Faith" motive (second subject) which, as de Ropartz says, is "declaimed like a great 'Credo.'"

No. 4.



The subsequent working out and the recapitulation sections of the movement display unassailable technical skill and portions of the themes already quoted keep interjecting themselves in a curiously interrogative



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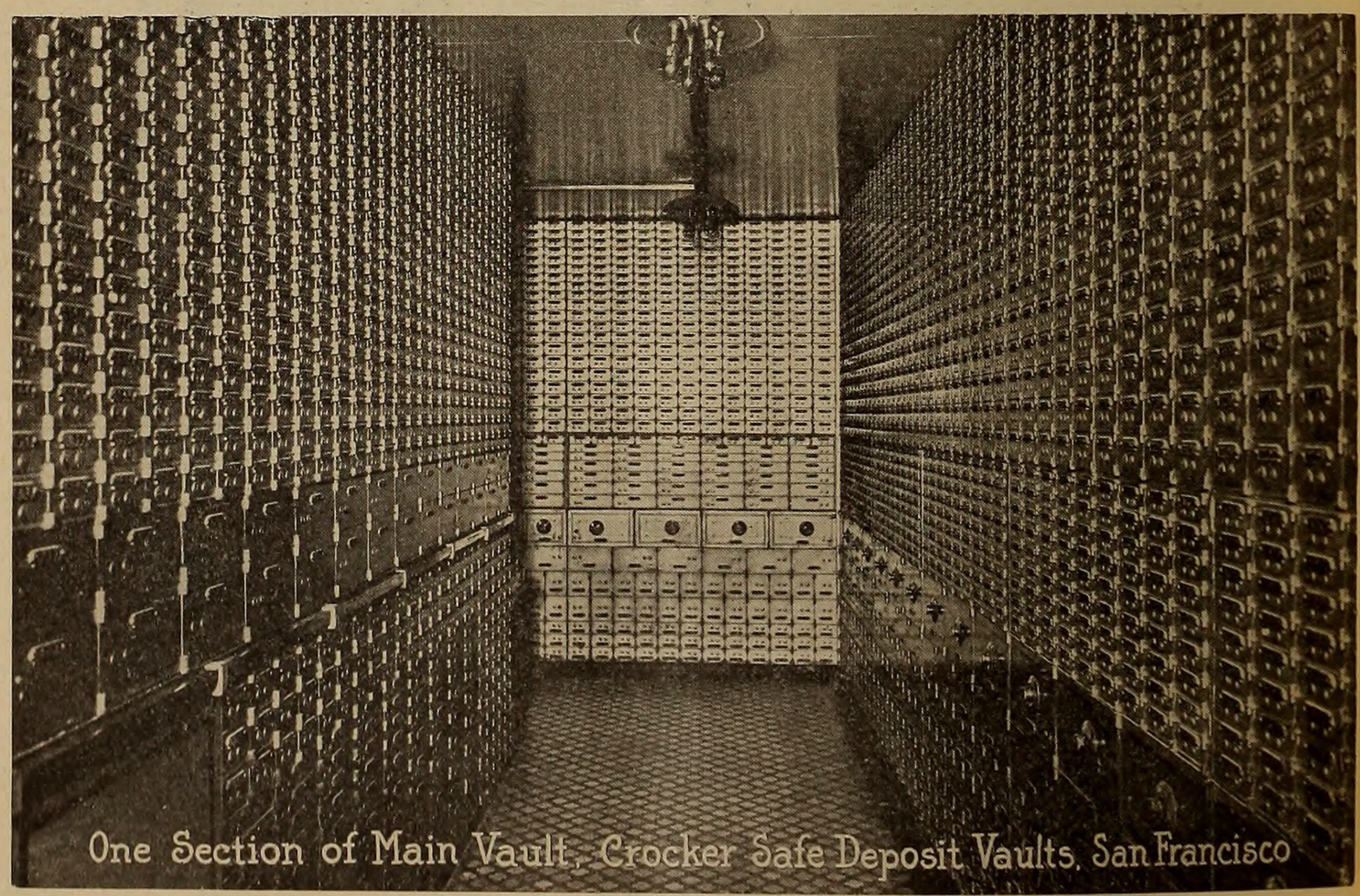


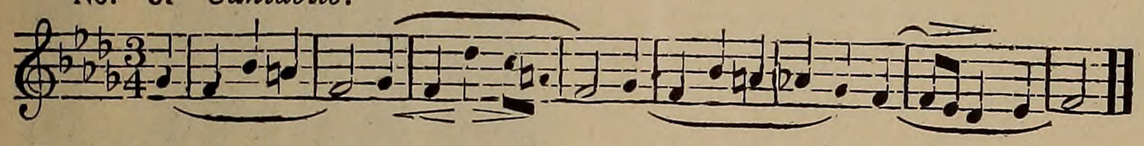
One Section of Main Vault, Crocker Safe Deposit Vaults, San Francisco

way. The "Faith" theme rings out again, this time in the key of D, and the movement closes with the full orchestra speaking the opening theme (No. 1) in the boldest contour and in close imitation.

SECOND MOVEMENT

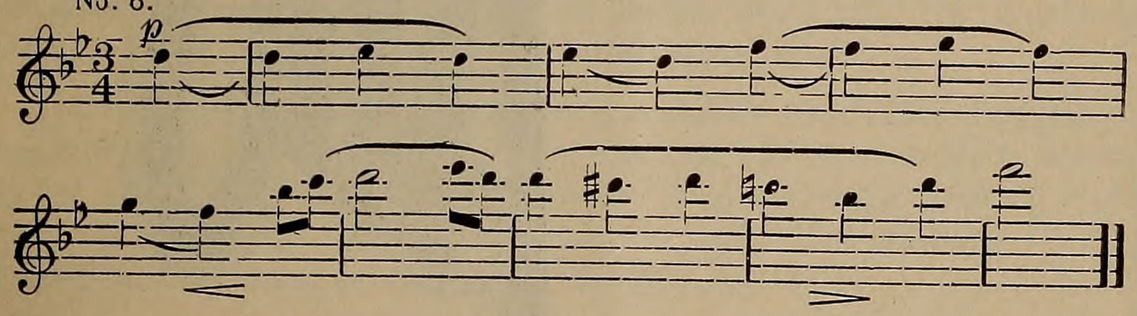
Instead of the conventional two inner movements there follows now a movement which, to a degree, represents the classic slow movement and *scherzo* by an *allegretto*. After a beautiful *ritornello* of sixteen bars by the strings, *pizzicato*, and harp, the following pastoral air, tinged with melancholy, appears in the English horn over the previous accompaniment:

No. 5. *Cantabile.*



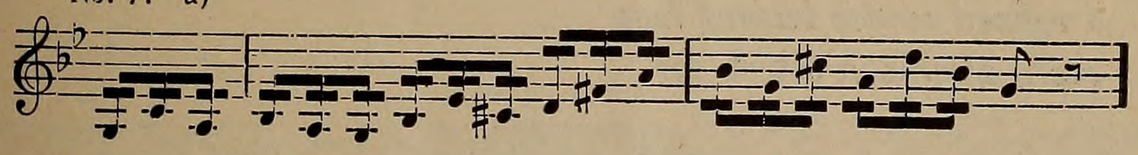
Soon the violins enter with this theme

No. 6.

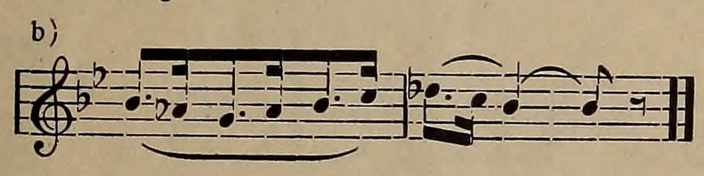


after which, with some elaboration, theme No. 5 is repeated. After this the suggestion of a *scherzo* appears with the following themes:

No. 7. a)



b)



A repetition of theme No. 5 with the *scherzo* (7a) music as accompaniment, concludes this part.

FINAL MOVEMENT

The final movement, after establishing the key of D major in some vigorous brass chords, brings this joyous theme in violoncellos and bassoons:

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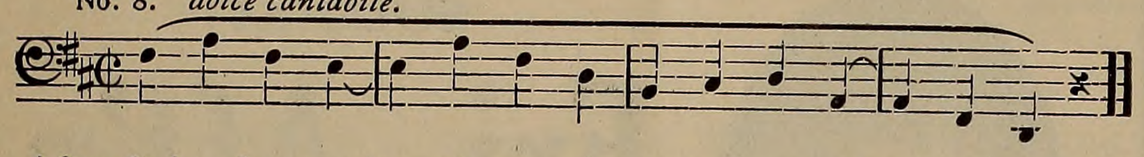
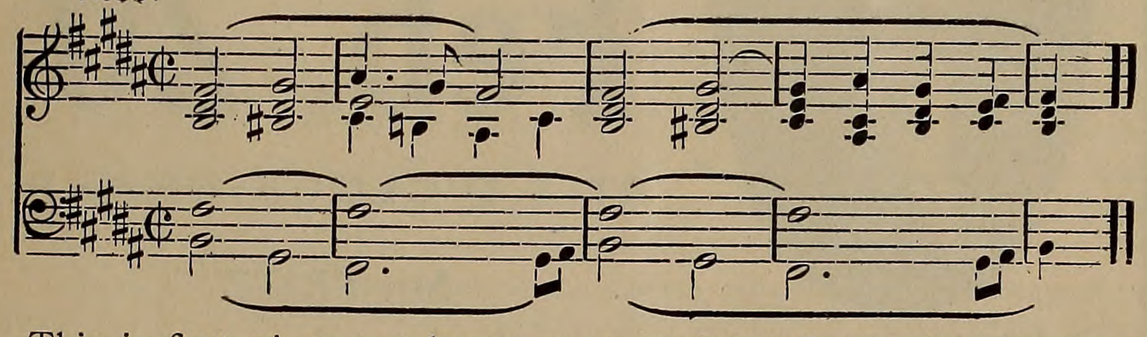
No. 8. *dolce cantabile.*



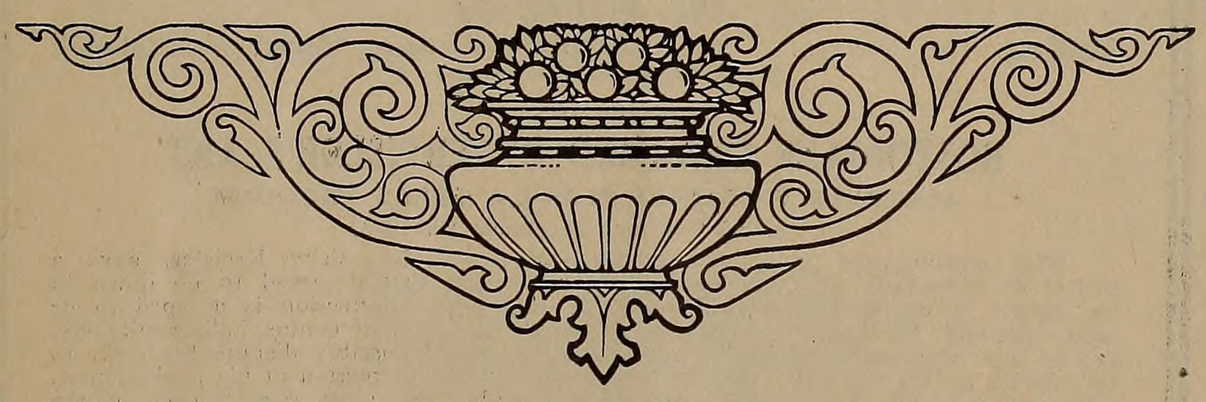
After it has been enlarged, sung by instrument after instrument and announced *fortissimo* by the whole orchestra, the following new theme appears:

No. 9.



This is first given out by trumpets and trombones, but is enlarged and enriched until the full orchestra bursts forth into the stately harmonies—a veritable declaration of "Faith triumphant."

The remainder of the movement exhibits the more hopeful and despondent moods, which have been warring with one another, throughout the symphony. Especial prominence is given to the pastoral melody (No. 5), now stated with all possible sonority. The glowing D. major of the final harmonies proclaims the victory.

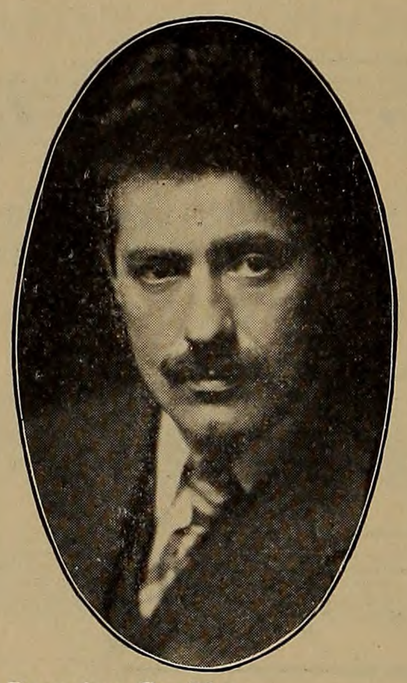


The San Francisco Symphony Orchestra

SOLOIST:

Fri. Aft'n Feb. 20

AT 3 O'CLOCK SHARP



Bruguiere Co. Photo

Mr. FRITZ

KREISLER

(VIOLINIST)

PROGRAM

Bach.....Concerto No. 3, G Major, for String Orchestra
Beethoven....Concerto in D Major for Violin and Orchestra, Opus 61
I. Allegro ma non troppo
II. Larghetto
III. Rondo

MR. KREISLER

(Intermission)

Violin Solos ..... Selected

MR. KREISLER

Sibelius.....Symphonic Poem, "Swan of Tuonela"
(First Time in San Francisco)

BOSTONIANS CHARMED BY KREISLER'S ART

AUSTRIAN VIOLINIST PLAYS A GREAT PROGRAM

(Musical Courier, December 17, 1913)

That consummate artist and unsurpassable violinist, Fritz Kreisler, gave a recital at Symphony Hall on Sunday afternoon last that deserved to go down in the annals of memorable musical events in this city. Perfection is a word to be used sparingly, likewise it is not wise to bestow the title of genius indiscriminately, but no one who heard Kreisler on this occasion could possibly dispute his right to be called a genius any more than he could question the perfection of his performance. returning, however, from these inspirational heights, we must record, even at the risk of being considered commonplace and anticlimactic, that Mr. Kreisler's audience completely filled Symphony Hall (stage, standing room and all), that they were highly responsive and appreciative, that Mr. Lamson played unusually sympathetic accompaniments.

PROGRAM NOTES :: By Felix Borowski

Concerto No. 3 in B Minor
Opus 61

Camille Saint-Saens
Born Oct. 9, 1835, at Paris.

THE B minor Concerto for violin by Saint-Saens was composed in 1880 and played for the first time by Pablo de Sarasate (1844-1908) at a Chatelet concert in Paris, January 2, 1881. The score is dedicated to Sarasate.

The first movement (*Allegro non troppo,* B minor, 2-2 time) has its principal theme announced by the solo instrument. After much passage work the second theme enters, in E major, in the solo violin. The development concerns itself with the principal theme, which is for the most part worked out in the orchestra against passages in the solo instrument. Following this is a return to the original key and a modified recapitulation and a coda built on the first theme.

The slow movement (*Andantino quasi allegretto,* B flat major, 6—8 time) has something of the character of a Siciliano. After three measures of introduction the violin enters with the opening theme. Following an extended development of this material a new idea is presented, *forte,* by the solo instrument in F major. The first theme then returns in the orchestra, there is a partial repetition of the second by the violin, and a coda (formed of *arpeggio* passages of harmonics in the solo violin and the lower tones of a clarinet) brings the movement to a conclusion.

The Finale opens with introductory material (*Molto moderato e maestoso,* B minor, 4—4 time), consisting of alternate passages for the solo violin and orchestra, leading into the main movement (*Allegro non troppo,* B minor, 2—2 time). The theme of this is announced by the violin and is short, followed by a second idea of impassioned character, also for the solo instrument. There is some passage work leading into a third subject in D major. Development of the first theme now takes place and is succeeded by a fourth subject in G major, first given out by muted violins and violas, and later by the solo instrument. An elaborate working out of former material now takes place, followed by a shortened recapitulation and a coda.

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"The Culprit Fay"
Rhapsody for Orchestra

Henry K. Hadley
Born Dec. 20, 1874, at Somerville, Mass.

MR. HADLEY was born into a musical family. His father, a professional musician, was his first teacher, and later the young composer entered the New England Conservatory where he studied the violin as well as composition. From Boston Mr. Hadley proceeded to Vienna in 1894, there to become a pupil of Eusebius Mandyczewski. He returned to America in 1896 and for seven seasons directed the music department of St. Paul's School at Garden City, N. Y. During these years Mr. Hadley's work as a musical creator was made increasingly known to the public of this country.

An overture, "Hector and Andromache," was brought out early in his career at a concert of the Manuscript Society, New York. The Symphony, "Youth and Life," came to a hearing under Anton Seidl at a concert of the same society in 1897. Mr. Hadley's second symphony, "The Four Seasons," took two prizes in 1901—that offered by Mr. Paderewski, and the New England Conservatory prize. The composer has, in addition to these works, placed two other symphonies to his credit—a third symphony in B minor, Opus 60, and a fourth, entitled "North, East, South and West." Mr. Hadley has written three overtures—"Hector and Andromache," "In Bohemia," and an overture to Stephen Phillips' tragedy, "Herod"—three ballet suites, a symphonic Fantasia and the tone-poem, "Salome," based on the play by Oscar Wilde.

In other departments of composition Mr. Hadley has written three comic operas; six Ballades for chorus and orchestra—"The Fairies," "In Arcady," "Lewlawala," "Jabberwocky," "Princess of Ys," "Legend of Granada"—"Merlin and Vivian," a lyric drama; "The Fate of Princess Kiyo," a cantata for female voices and orchestra; "In Music's Praise," a prize cantata performed by the People's Choral Union, New York, 1901; String quartet in A major; Piano quintet in A minor; string trio in C major; Sonata in F major for piano and violin; many anthems, part-songs, piano pieces and over one hundred songs.

From 1905 to 1909 Mr. Hadley toured the European Continent as conductor, producing his "Salome" in a number of important musical centers. He was in 1908 one of three musical directors at the Stadt Theatre, Mayence, where his one-act opera, "Safie," was produced, April 6, 1909. In this year the composer returned to America to take up the conductorship of the Seattle Symphony Orchestra. He is now conductor of the San Francisco Symphony Orchestra.

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"The Culprit Fay," written to a poem by Joseph Rodman Drake,* was begun at Mayence in April, 1908, and the score was finished in June, 1909, while the composer was crossing the Atlantic to return to his native country. Mr. Hadley entered this work in the competition for a prize of $1,000 offered by the National Federation of Music Clubs. Twenty-five orchestral compositions were sent in from which "The Culprit Fay" was chosen as the winning work.† The first production took place at Power's Theatre, Grand Rapids, Mich.—the convention city of the National Federation of Music Clubs—by the Theodore Thomas Orchestra, May 28, 1909. Mr. Hadley conducted his own work, the remaining orchestral numbers on the program having been directed by Frederick Stock. "The Culprit Fay" evoked, on this occasion, so much enthusiasm that Mr. Hadley was constrained to repeat it.

Drake's poem is of considerable length, and in order that those who listen to the music may follow its import Mr. Hadley has provided the following condensed paraphrase of the original poem, which has been made by Arthur Farwell:

The heavenly bodies light the clear summer night. The fairy watch strikes twelve strokes on his bell of pearl—it is midnight—the fairy dawn. From the tree tops and shadowy underwood come the Fay, and assemble in conclave. At the feet of the fairy monarch upon his judgment-throne crouches the prisoner, the Culprit Fay. His elfin purity has been sullied in "the glance of a mortal maiden's eye"—he has scored the Fay's decree, and must pay the forfeit before he can be made pure, and sport and dance again with the magic company. The monarch pronounces sentence—he must brave the water-spirits and catch the glistening drop from the sturgeon as he leaps from the deep; he must mount the skies and catch the spark from the falling star.

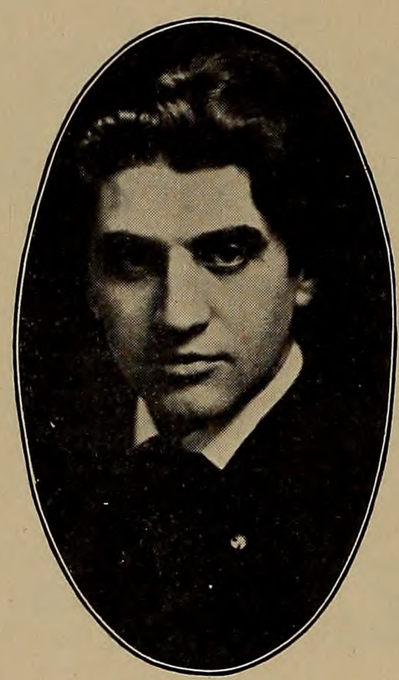
The Fay turns sadly to the quest; he cannot fly, for his wings are soiled, his fairy chain broken. A spotted toad hops in his way and he takes heart, laughing merrily as he strides its back. Away he hops to the moonlit beach, and plunges into the water. Mounted on starfish, leeches and crabs, the water-spirits attack him, and he turns back howling with pain. In a mussel-shell boat fares safely forth over the calm waters. Up leaps the sturgeon in a rainbow of spray, and in his crimson colen-bell the Fay catches the glistening drop. With great joy he pilots his little shell safely to shore. Here he mounts his fire-fly steed and is off to the sky. Now appears to him a beautiful spirit floating in the rainbow's light; she bids him forsake his quest and dwell with her. His oath has been given to the fairy monarch—he must fulfill his quest.

High in the dome of the sky the star trembles, quickly to fall. The meteor bursts, the Fay catches the spark and hastens back to the conclave. Pure of wing and bright of spirit—his fairy chain made whole—he is welcomed by the joyous throng. He joins in the mirth and the dance; the day breaks—the sentry-elf calls—the cock crows—and the Fays are gone.

*Drake was born in New York City in 1795. He took up the study of medicine and graduated in 1816; but literature and not medicine was the aspiration of the young student. It was in this year of his graduation that Drake wrote "The Culprit Fay," his longest poem, and, together with "The American Flag," the best known of his works. These pieces were not, however, published until 1835. Drake died of consumption at New York in 1820. "The Culprit Fay," which was written to demonstrate that American rivers were equally adapted to romance and romantic treatment as the Rhine and other streams in Europe, has been set in the form of a cantata by Frederick Grant Gleason.

†The judges were Charles Martin Loeffler, Henry Krehbiel and Walter Damrosch.

The San Francisco Symphony Orchestra



SOLOIST:

Fri. Aft'n March 13

AT 3 O'CLOCK SHARP

Mr. JEAN

GERARDY

('CELLIST)

PROGRAM

Tschaikowsky.....Symphony No. 5, E Minor, Opus 64
I. Andante
II. Andante Cantabile
III. Allegro moderato
IV. Andante Maestoso

Lalo.....Concerto for Violoncello and Orchestra
I. Lento
II. Intermezzo
III. Allegro vivace

MR. GERARDY

(Intermission)

'Cello Solos
(a) Max Bruch....."Kol Nidrei"
(b) Boellmann....."Symphonic Variations"

MR. GERARDY

Brahms .....Overture, "Academic"

Tickets ready Monday, March 9 at box offices of Sherman, Clay & Co., Kohler & Chase, and the Cort Theatre.

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The San Francisco Symphony Orchestra

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FOUNDED DECEMBER 20, 1909. INCORPORATED FEBRUARY 3, 1910.
THIRD SEASON 1913-1914

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says of the

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